1: Powdermaker E-5 (1929-1930) 1933 OM10 New Ireland OM10
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252 for the evening meal to be prepared, but sometimes, particularly if a woman has come home from the gardens rather late in the afternoon, she may, assisted by her daughter, cook separately from the others. This appears to be a matter of choice, and is dependent upon the time of the day and other conditions, such as how tired she is, and how the rest of the women feel.

252 343 Each hamlet has its recognized communal cooking-place, which is generally an open clearing in the centre. In addition many of the hamlets have a cook-house for use in rainy weather. This house is without walls and is merely a bamboo fence two or three feet high enclosing a space with a thatched roof above. For a big intervillage rite, a large cook-house is erected specially for the occasion. The non-communal cooking is done either in the woman's own house or in front of it.

252 The manner of preparing the food is the same whether it is done singly or in a group. All food is baked. The men share in the preparations by making the *liga*, a pile of hot stones in which the baking is done; by bringing in the leaves in which the food is to be wrapped, and which serves to cover the *liga*. They also uncover, or level, the *liga* when the food has been baked. The young boys assist in this work.

On a stroll through the hamlets in mid-afternoon of an average day one sees a group of women and girls sitting on the ground surrounded by their baskets, bunches of taro, bundles of leaves, and hollow bamboo stems filled with water (or discarded bottles from some plantation). The men will have brought firewood from the bush, made a fire, and heaped up stones on top of the burning wood. A fire is usually [372] started with a burning log from another fire, but if necessary two pieces of wood are rubbed together to produce fire. A few men and boys will be bringing in leaves for the final covering of the *liga*, and if there is fish or pig, the men will be off on one side preparing it to be baked. The father or

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The *malanggans* vary in appearance; some are the figure of one man, while others are intricate carvings containing the figures of several people, each one representing a dead clan relative. Still others have various birds, fish, and snakes on them. The animals used seem to be merely familiar ones of the environment, and without any totemic significance. Another kind, such as the *Warawara*, is finely decorative, with the *kepkep* (breast ornament) in the centre. Each *malanggan* will also be known as a male or female one. They are usually brightly painted, red and yellow being the dominant colours. A photograph facing page 120 shows one of them.

The right to make each *malanggan* is owned by an individual, usually an important old man of a clan. The other members of his clan are considered as part-owners with him, and would be reimbursed at a sale of one. The old man is more a custodian. He may sell this privilege to another person, and the individual making the sale loses the right to make this particular *malanggan*, and he must therefore later buy the right to make another one. The description of one such sale has already been described.[1] It was a big economic transaction, and one of the main ways in which large amounts of currency pass from one group to another.

The *malanggan* is made by a skilled carver, who is paid for his services. The clan owner sits beside him and shows him the design. The work is always done in a small house erected for the purpose, and only the male clan owners of the *malanggan* besides the carver are allowed to enter it. The house is destroyed after the work is finished.

Myths about the origin of different *malanggans* give the source as a dream. For instance, in the myth of the origin of the *Walik malanggan*, a man named Lunguma, who lived in Tabar, fell asleep while he was working in his garden. While asleep his *gas* appeared in a dream and showed him

[1] See pp. 210–224.